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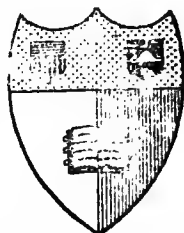
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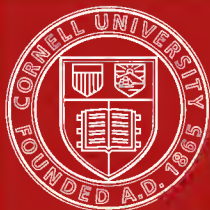
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THE ART INSTITUTE OF CHICAGO
CATALOGUE OF PAINTINGS BY
JOAQUÍN SOROLLA Y BASTIDA
UNDER THE MANAGEMENT OF THE
HISPANIC SOCIETY OF AMERICA
FEBRUARY 14 TO MARCH 12, 1911

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JOAQUÍN SOROLLA

JOAQUIN SOROLLA, the son of humble parents, was born at Valencia, Spain, on February 27, 1863. Two years later, the cholera epidemic which was raging in that city carried off both his father and his mother, and the orphan, together with his infant sister, was adopted by his aunt upon the mother's side, Doña Isabel Bastida, and her husband, Don José Piqueres.

When Joaquín was of an age to go to school, he manifested little inclination for his studies proper, though he revealed a stealthy and incorrigible craze for scrawling embryonic drawings in his copy-books, until, impressed by the precocious merit and persistence of this extra-pedagogic labor, one of his masters was intelligent enough to overlook his inattention to the tasks appointed him, and even made him surreptitious presents of material for the prosecution of his hobby.

In course of time, since young Sorolla made no visible progress at his lessons, his uncle, who was by trade a locksmith, removed the boy from school and placed him in his work-shop, while yet allowing him to attend some drawing-classes, held at a local school for artisans; and here his resolution and his talent swept off all the prizes; so that, on reaching his fifteenth year, he was permitted

to renounce the locksmith's shop and finally devote himself to studying art.

He now became a student of the Academia de Bellas Artes of San Carlos, which is also at Valencia, and won, almost immediately, the triple prize for coloring, drawing from the model, and perspective. About this time, too, he received assistance from a philanthropic gentleman named Garcia (whose daughter, Doña Clotilde, he subsequently married), and so was able to remain for several years at the academy. During these years he visited Madrid on three occasions, and exhibited, first of all, three paintings which aroused no curiosity, and afterward his earliest important work, namely, a canvas of large dimensions entitled "The Second of May." The second visit to the Spanish capital was longer than the other two, and young Sorolla utilized it to his best advantage by copying the masterpieces of Velazquez and Ribera in the Prado Gallery.

"The Second of May," which represents the desperate resistance of the *Madridleños* to the French invading army, during the Spanish War of Independence, is by no means a flawless work, although the drawing is correct and spirited; nor is it even an unusually precocious effort for a painter who was more than twenty years of age. Yet it contained one striking innovation; for it was painted in the open air, Sorolla choosing for his natural and informal studio the arena of the spacious

bull-ring of Valencia, where he enwreathed his models with dense smoke in scrupulous reconstitution of authentic scenes of war.

This painting is now in the Biblioteca-Museo Balaguer, founded by the eminent Catalan poet, historian, and statesman, Victor Balaguer, at Villanueva y Geltrú, a town in Cataluña.

In the same year (1884), another of his paintings won for him the scholarship offered by his native town for studying art in Italy. Accordingly, he repaired to Rome and stayed there for some months, proceeding thence to Paris, and returning not long afterward to the Italian capital. However, at the exhibitions, held in Paris, of the works of Bastien-Lepage and Menzel, "Sorolla's eyes were opened to the revolution which was being effected in the history of modern painting," and even after his return to Italy, this novel and regenerative movement in French art continued to engage his preference. Already, therefore, in the opening stage of his career, the youthful and spontaneous realist of Valencia—the compatriot of Goya and the fellow-citizen of Spagnoletto—was captivated and encouraged by the parallel yet independent realism of a German and a French contemporary.

On his return to Rome, where false and academic methods still pretended to their old supremacy, Sorolla, led by duty rather than by desire, produced a large re-

ligious painting titled "The Burial of the Saviour," marked by his wonted excellence of color and of line, but not appreciably inspired by any sentiment of deep devotion. This work, upon its exhibition at Madrid in 1887, attracted some attention, but was not rewarded with a medal. Two other paintings, also shown about this time, disclose the true direction of Sorolla's sympathy. The one, titled "Un Boulevard de Paris," somewhat impressionistic in the manner of Pissaro, depicts a busy evening scene outside a large café. The other subject is a sketch of a Parisian girl, treated in the simple, realistic style of Bastien-Lepage, and therefore quite emancipated from the harsh eclecticism of the Roman school.

While visiting Italy for the second time, Sorolla made a long sojourn at Assisi, copying the old Italian masters, as well as doing original work subtly yet happily associated with the peasant-author of the "Saison d'Octobre." During the next three years he painted, among a number of other works, "A Procession at Burgos in the Sixteenth Century," "After the Bath" (a life-sized female figure standing nude against a background of white marble), and the well-known "Otra Margarita" ("Another Marguerite"). This latter, now at St. Louis, U. S. A., represents a girl belonging to the humblest class, who has been guilty of infanticide, and whom the Civil Guard convey as a prisoner to re-

ceive or to perform her sentence. The scene is a third-class railway wagon, bare, uncushioned, comfortless—such as is still not obsolete in Spain. The head of this unhappy “Marguerite” is drooping on her breast and, with her blanched, emaciated face and limp, dejected form, denotes the utmost depth of human woe. Her hands are bound, but a fold of her coarse shawl has partly fallen or been drawn across them. A bundle lies beside her on the seat, which contains her change of clothing. Though it is painted with care, this work has scarcely any scope for detail. Nothing relieves its melancholy bareness save the spots upon the prisoner’s cheap print dress, and the pattern on the kerchief.

This pitiful and somber scene is treated with a poignant realism, yet with an equally eloquent restraint. Emotion here is not obtruded, as in the case of mediocre genre: it is not ostentatious, but suggestive. Flawless in technical fidelity, the figure of the girl discloses that her moral weariness has overcome her physical. Her attitude of collapse proceeds, not from a muscular fatigue, as much as from an agony of remorse which has its fountain in her very soul. One of her two custodians marks her with a meditative and compassionate eye, puzzled, it may be, at the vagaries of the law devised by man, and speculating why its undivided wrath must here be visited upon the frail accomplice.

Other important paintings executed by Sorolla at this

time are named "The Happy Day," "Kissing the Relic," and "Blessing the Fishing-Boat. The subjects of the latter two are indicated by their titles. A beautiful and touching moment is recorded in "The Happy Day." A little fisher-girl, who has received her first Communion on this "happy morn," kisses, on reaching home, the hand of her blind grand-father. The cottage-door is open, and the sunlight, streaming through, lavishes its pure caresses on the gossamer clouds of her communion-veil.

In this or the succeeding year, two of Sorolla's paintings were exhibited at the Salon. Their titles are "The White-Slave Traffic" and "The Fishing-Boat's Return." The former is at present in America; the latter (which had been classified "Hors Concours") was purchased for the Luxembourg.

The subjects of these two great paintings offer an extraordinary contrast. The figures in the first are weary women, huddled together, dozing and lethargic, in a narrow, low-toned, somber railway carriage. But in the other work, the busy characters that splash and plunge about the water's edge inspire a very surfeit of vitality; fishermen and cattle bringing in the boat are enlivened and illuminated by the glorious sunshine of Valencia.

Between that period and the present day, we are confronted, in Sorolla's art, with marvelous, well-nigh miraculous fecundity and quality, interpreting all aspects

and developments of contemporary Spain—portraits of royal personages, nobles, commoners, the artist's wife and children, statesmen, novelists, poets, scientists, or soldiers; landscape and prospects of the naked sea; the bright and tender joys of infant life, the playful scenes of boyhood and of girlhood, sorrows and problems and anxieties of later age, the sordid schemes of evil-doers, the strenuous toilers of the deep, the simple cultivators of the soil, the village cares and pastimes of the peasantry.

Such paintings are (to quote the titles of a very few), "Sewing the Sail," shown at Madrid, the Salon, Munich (Gold Medal). Vienna (Gold Medal), and the Paris Exhibition, where the artist was awarded the Grand Prix for his "Triste Herencia." This is now the property of the Venice Corporation. "The Beach of Valencia," "A Scientific Experiment," "The Raisin-dressers," "The Wounded Fisherman," "A Sad Inheritance," and "The Bath."

This latter represents the seaside at Valencia, "whose manifold charms this artist renders so felicitously. A woman with her back to us unfolds a sheet, in which she is about to wrap a baby whom another woman holds. The little one is naked, and his limbs are stiffened by the cold sensation of his bath. Behind them is the sea, furrowed by fishing-boats with swollen sails, illuminated by the golden glory of a Spanish summer's morning."

This jocund theme presents a striking contrast with "A Sad Inheritance." Here also is the fore-shore of Valencia, though it is specked and vivified no longer by those dancing sails and animated figures. An air of sudden and depressing gloom seems to have overcrept the water and the sunshine. Even so quick are nature's moods to echo back our own. For here are not the vigorous fisher-folk, able to work and strive, able to win their independent bread. Instead of such, we contemplate a score or so of imbecile or crippled boys, the inmates of a house of refuge for the cast-off children of depraved and unknown parents. The stern, robust figure of a priest, towering above this orphaned and pathetic gathering of frail humanity, extends a shielding arm over some two or three. Weighed down by helplessness and shame, these joyless creatures are not scurrying through the sand, or blithely splashing in the breakers. The gaiety of healthy boyhood is denied to them. Their drooping attitudes are inert, morose, and plaintive, while, as it were infected by the agony and pity of it all, the color of the sea is leaden, and the sun throws out no cheerful and invigorating radiance, but is merely sultry.

LEONARD WILLIAMS



5 Pepilla and her daughter. Gipsies



7 **The two sisters, Valencia**





18 Maria in mantilla



27 The wounded foot, Valencia



C.B.A.

33 After fishing, Zarauz



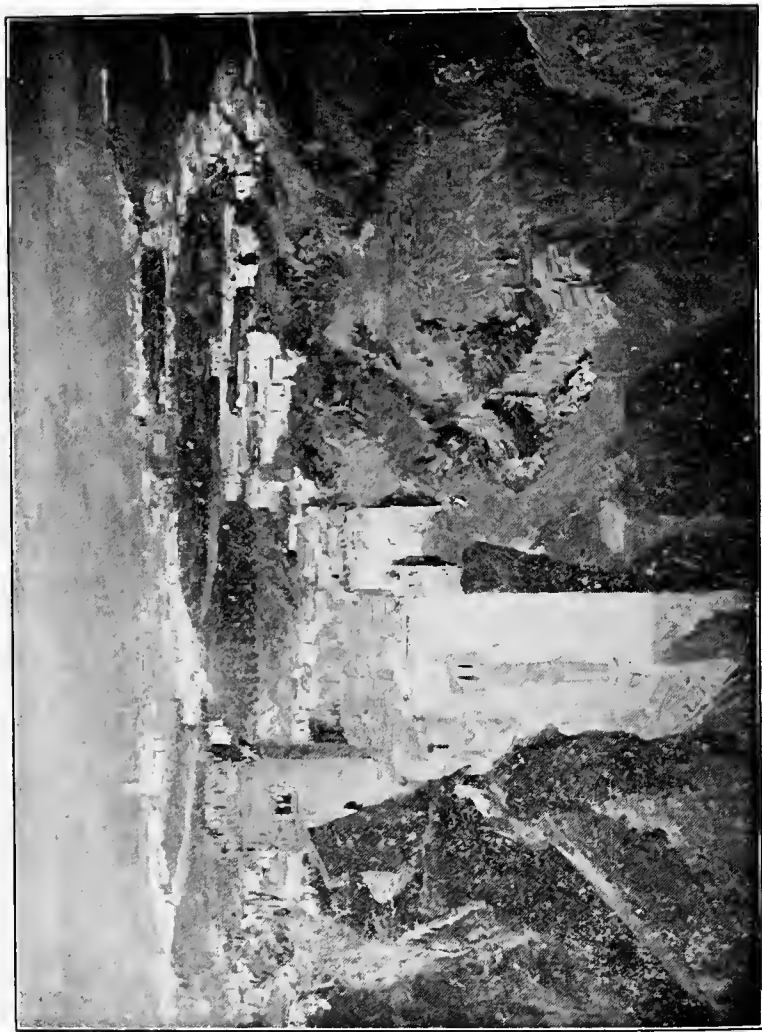
35 Excelentísimo Señor Don José Echegaray



36 Don Benito Pérez-Galdós



42 The three sisters at the beach, Valencia



58 The Tower of the Seven-Peaks, Alhambra, Granada



61 Albaicín, Granada

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APV



90 Basin of the cypress of the Sultana, Generalife, Granada





Pool in the Alcazar, Seville



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107 Beach of Zarauz



148 The white horse, Valencia

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I His Majesty Alfonso XIII, King of Spain

II Her Majesty Victoria Eugenia Cristina, Queen
of Spain

NOTE:—These portraits were commanded by the King and Queen of Spain and are to be presented by their Majesties to the Hispanic Society of America.

- 1 Señora de Sorolla y sus hijas
Señora de Sorolla and her daughters

- 2 Pescadores vascos
Basque fishermen

- 3 Después del baño, Valencia
After the bath, Valencia

- 4 Hora del baño, Valencia
Hour of the bath, Valencia

- 5 Pepilla y su hija. Gitanas
Pepilla and her daughter. Gipsies

- 6 Joaquín

- 7 Las dos hermanas, Valencia
The two sisters, Valencia

- 8 Antes del baño, Valencia
Before the bath, Valencia

- 9 Una gitana
A gipsy

- 10 Niños sobre la arena, Valencia
Children upon the sand, Valencia

- 11 Señora de Sorolla

- 12 El gato y el perro
The cat and the dog

- 13 Señora de Sorolla en la playa, Valencia
Señora de Sorolla on the beach, Valencia

- 14 Niños en el mar, Valencia
Children in the water, Valencia

- 15 Pescador de Lequeitio
A fisherman of Lequeitio

- 16 Elena saltando, La Granja
Helen jumping rope, La Granja

- 17 Elena en la playa
Helen on the beach

- 18 Maria de mantilla
Maria in mantilla

- 19 Tirando de la barca, Valencia
Hauling in the boat, Valencia
- 20 Luz plateada en la playa, Valencia
Silvery light on the beach, Valencia
- 21 Sol matutino, Valencia
Early morning sun, Valencia
- 22 Sol de la tarde, Valencia
Afternoon sun, Valencia
- 23 Día gris, Valencia
A grey day, Valencia
- 24 El balandrito, Valencia
The toy boat, Valencia

- 25 Elena
Helen
- 26 En la sidreria, Zarauz
In the cider mill, Zarauz
- 27 La herida del pie, Valencia
The wounded foot, Valencia
- 28 El baño en La Granja
The bath at La Granja
- 29 Nadador, Jávea
Swimmer, Jávea
- 30 Juan Angel, Zarauz

- 31 Nadadores, Jávea
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- 32 Moscorra
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- 34 Maria
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- 36 Don Benito Pérez Galdós

- 37 Excelentísimo Señor Don José Ramón Melida
- 38 Pescadoras Valencianas
Valencian fisherwomen
- 39 Cosiendo la vela, Valencia
Sewing the sail, Valencia
- 40 Regreso de la pesca, Valencia
Return from fishing, Valencia
- 41 Jardín del Alcázar, Sevilla
Garden of the Alcazar, Seville
- 42 Las tres hermanas en la playa, Valencia
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Court of the King Don Pedro, Alcazar, Seville
- 44 Subida al jardín alto, Alcázar, Sevilla
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- 45 Antiguo jardín del Alcázar, Sevilla
Old garden of the Alcazar, Seville
- 46 Patio de las danzas, Alcázar, Sevilla
Court of the dances, Alcazar, Seville
- 47 Palacio de Carlos V, Alcázar, Sevilla
Palace of Charles V, Alcazar, Seville
- 48 Castillo de Málaga
The castle of Malaga

- 49 Jardines del Alcázar, Sevilla
Gardens of the Alcazar, Seville
- 50 Higueras del Generalife, Granada
Fig trees of the Generalife, Granada
- 51 Rincón de la Victoria, Málaga
Corner, the Victory, Malaga
- 52 Patio de Doña Juana, Alhambra, Granada
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- 53 La caleta, Málaga
The cove, Malaga
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- 58 Torre de Siete-Picos, Alhambra, Granada
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- 59 Alhambra
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- 67 Pinares de La Granja
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- 114 Azoteas, Alcázar, Sevilla
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- 115 Catedral de León
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- 126 Los dos amigos
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128 **Puerto de Zarauz**
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130 **El tio Pancha**
Uncle Pancha

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